



Early Journal Content on JSTOR, Free to Anyone in the World

This article is one of nearly 500,000 scholarly works digitized and made freely available to everyone in the world by JSTOR.

Known as the Early Journal Content, this set of works include research articles, news, letters, and other writings published in more than 200 of the oldest leading academic journals. The works date from the mid-seventeenth to the early twentieth centuries.

We encourage people to read and share the Early Journal Content openly and to tell others that this resource exists. People may post this content online or redistribute in any way for non-commercial purposes.

Read more about Early Journal Content at <http://about.jstor.org/participate-jstor/individuals/early-journal-content>.

JSTOR is a digital library of academic journals, books, and primary source objects. JSTOR helps people discover, use, and build upon a wide range of content through a powerful research and teaching platform, and preserves this content for future generations. JSTOR is part of ITHAKA, a not-for-profit organization that also includes Ithaka S+R and Portico. For more information about JSTOR, please contact support@jstor.org.

modelling. It is an odd fact that skill in modelling appears to be more easily reached than in drawing. The articles modelled showed greater originality than the work in other branches. The evident tendency of the school is toward the grotesque. Lobsters, crabs, beetles, and the ever-popular frog were ingeniously introduced as the ornaments of vases. Lizards and serpents served as handles for very creditable shapes, and their ugliness was redeemed by a genuine sense of humor, many "character" traits being happily rendered. On a table covered with articles modelled in clay, there was none with floral ornament, or showing any effort toward the merely beautiful. The reason of this does not appear, unless, as the pupils are working from nature, flowers in winter might prove too perishable and too expensive models.

Two new branches of decorative work have been introduced by Mr. Leland. These are hammered brass and a revival of old Spanish stamped leather. As decorative work requiring special skill neither of these can compare with wood carving or modelling. Both, however, are interesting, and will doubtless often prove remunerative. The chief work in each case is in the preparation of the design. A thin sheet of brass is fastened on a wooden block, and the design, traced on paper, is laid upon it. Then with a mallet and small punch resembling a chisel, the design is traced on the brass and afterward thrown by hammering into higher relief, while the ground is stamped by another punch called a mat. After a certain facility is acquired the work becomes to a great extent mechanical, and can be executed equally well in sheet-iron, tin, pewter, copper or silver.

Stamped leather work is done in much the same way. The leather is soaked in alum water for a few hours and stretched on a board. The pattern is then traced with a toothed wheel. The design is afterward thrown into relief with a small hand wheel, and the background is then stamped and roughened with a punch. When dry the design may be colored in flat tints. The prevailing taste of Mr. Leland's pupils is shown also in the designs of both the repoussé brass and the stamped leather. These were generally some animal, a fish or griffin, for example, forming some geometrical figure, surrounded by branching curves, and they were for the most part bold and effective.

The whole work of the school is decidedly interesting, and in the line of its original intention some of the younger pupils have already found it lucrative. M. G. H.

PORTRAIT DRAPERY.

I.

It is well known that the color of the skin and complexion can be greatly modified by the color of the drapery; the modification may have the effect of enhancing or injuring the result aimed at, according as the painter is familiar with or ignorant of the law of contrast. The painter is often, especially with the fair sex, compelled in matters of costume to submit to the caprice of the sitter; when, however, he is at liberty to choose for himself the colors and arrangement of the drapery, he will naturally strive to produce the best result within his power.

In order to proceed intelligently, he will regard women as generally belonging to one of two types: the one

comprising those with light hair and blue eyes, the other, those with black hair and black eyes, the complexion of each of these being more or less white, and in certain parts rosy. Now it must be evident that the juxtaposition of the head-dress and other articles of the

not of color, and the parts of the skin contiguous to the hair, the eyebrows and eyelashes, give rise only to a harmony of analogy, either of scale or of hue. In the fair type, then, the harmonies of analogy evidently predominate over the harmonies of contrast.

The type with black hair, considered in the same way as the type with fair hair, shows us the harmonies of contrast predominating over the harmonies of analogy, for the hair, eyebrows, eyelashes, and eyes contrast in tone and color, not only with the white of the skin, but also with the red parts, which in this type are really redder, or less rosy than in the blonde type, and a decided red associated with black gives to the latter the character of an excessively deep color, either blue or green.

Custom, based upon experience, has already decided upon those colors which assort best with light or black hair, and they are those which produce the greatest contrasts; thus sky-blue, known to accord well with blondes, is the nearest color complementary to orange, which is the base of the tint of their hair and complexions. Two colors long esteemed to accord well with black hair—yellow and red, more or less orange—contrast

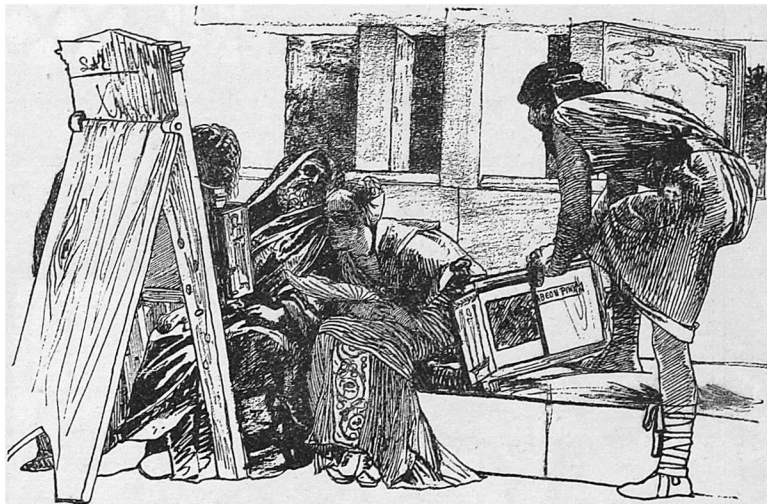
in the same manner with them. The juxtaposition of the drapery with the various flesh tints of women, will suggest to the portrait-painter many remarks arising from the principles before laid down. The most important will be here noticed.

Red Drapery.—Pink or rose-red put in contrast with rosy complexions causes them to lose some of their freshness; it is necessary, then, to separate the rose-color from the skin in some way, and the simplest is (without having recourse to colored stuffs), to edge the draperies with a border of lace, which produces the effect of gray by the mixture of the white threads which reflect light, and the interstices which absorb it, and there is also a mixture of light and shade which recalls the effect of gray. Dark red is less objectionable for some complexions than rose-red, because, being deeper than this latter, it tends to impart whiteness to them, in consequence of contrast of tone.

Green Drapery.—A light delicate green is, on the contrary, favorable to all fair complexions which are deficient in rose, and to which more may be imparted without objection; but to complexions already too red, it is not so favorable, nor to those which have a tint of orange mixed with brown, because the red added to this tint by the green will appear of a brick-red hue. In this case, a dark green will be less objectionable than a delicate green.

Yellow Drapery.—Yellow is even less favorable to a fair skin than light green, because it imparts violet to it. To such skins as are more yellow than orange, it imparts white, but such a combination is very dull and heavy for a fair complexion. When the skin is tinted more with orange than with yellow, we can make it rosy by neutralizing the yellow. Yellow produces this effect upon the black-haired type, and thus it is that it suits brunettes.

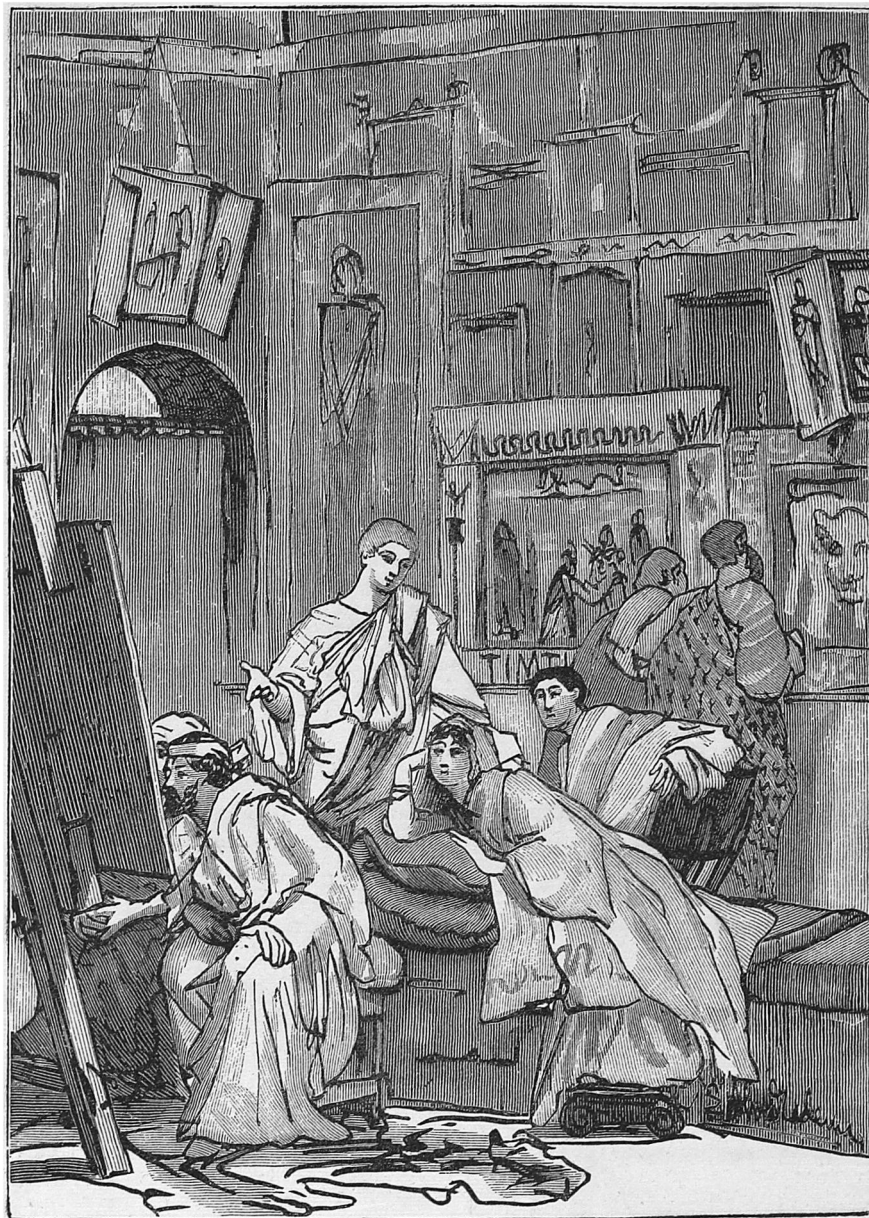
Violet Drapery.—Violet, the complementary of yellow, produces the contrary effect; for it imparts some greenish-yellow to fair complexions. It augments the yellow tint of yellow and orange skins. The little blue there may be in a complexion it makes green; violet, then, is one of the least favorable colors for the skin.



"ANTISTIVS SABLEON, OR THE ROMAN MEISSONIER." BY ALMA TADEMA.

toilet, should be a matter of profound consideration, for a color may contrast favorably with the hair, yet produce a disagreeable effect with the skin.

Light hair is essentially of a color resulting from a mixture of red, yellow, and brown, therefore a very pale orange brown, the color of the skin, although of a



FIRST IDEA OF "THE PICTURE GALLERY." BY ALMA TADEMA.

lower tone, is analogous to it, except in the red parts; blue eyes are therefore the only parts of the fair type which contrast with the hair and complexion, for the red parts produce only a harmony of analogy with the rest of the skin, or at most only a contrast of hue and